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The University of the State of New York

CATALOG OF WALL PICTURES

LOAN COLLECTION

of the

Division of Visual Instruction

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ALBANY
THE UNIVERSITY OF THE STATE OF NEW YORK
1914

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ANNOUNCEMENT

With the publication of this catalog, the Division of Visual Instruction announces the resumption of the lending of wall pictures, which was interrupted three years ago because of the losses resulting from the Capitol fire of 1911. The University first undertook such a means of encouraging art education as early as 1896. The benefits that have been derived from this form of State aid are shown in part by the numerous excellent photographic reproductions of the world's great paintings, sculpture and architecture now to be seen in most of the secondary schools of the State. Doubtless the influence of the collection might be traced also to many homes where house decoration has come to show a more refined taste, and likewise to the keener appreciation and enjoyment of beauty by many individuals who within the past eighteen years have had an opportunity thus to become familiar with a certain number of the works of noted artists through such reproductions.

The present loan collection is necessarily incomplete, but is fairly representative of different classes of subjects and schools of artists. It is smaller than the former collection, but on the whole much better in quality and more varied in subjects. Since the first purchases were made, nearly twenty years ago, the number of works offered in good reproductions has been extended to a wider range of subjects and a higher standard of excellence has been established for the collection as well as for the schools.

The whole number of pictures now in the collection is 555; the number of subjects represented is 285. As there are nearly 1000 high schools and about 10,500 common district schools in this State entitled to borrow, it is apparent that the collection can not serve the purpose of supplying all these schools continuously with wall pictures; nor should this be the purpose of the collection. Observation tells us that in most cases a school is not disposed to rely altogether upon the State collection. When a temporary loan has been recalled, the pictures are missed to such an extent that the school finds some means of securing for its permanent possession equally good ones with which to decorate what would otherwise be unattractive walls.

The loan collection first of all stimulates an interest in a refined decoration of schoolrooms; in the second place, it does something to familiarize the schools with pleasing and appropriate subjects;

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and third, it establishes a standard of excellence in quality for the guidance of those about to purchase.

The list here given should not, however, be regarded quite as a recommended list. Many other subjects would be added if funds permitted. A few would not be purchased again. Certain of the publications listed are not of the best quality, but were already in the collection and may be of too much service to warrant discarding them. In some cases the framing is not entirely satisfactory. Yet on the whole the collection is a superior one, and a school about to make purchases will, it is hoped, find helpful suggestions in the list and in the pictures themselves.

In acting upon applications for loans, the aim hereafter will be perhaps even more than formerly to judge as well as possible the opportunity there is of influencing through the loan the action of the community in the matter of providing permanently for more pleasing, tastefully decorated schoolrooms, corridors and grounds.

Along with the benefits of this loan collection are to be counted those growing out of the careful work of the Division in passing upon applications for the approval of reproductions of standard works of art as the basis of an apportionment of State money to cover one-half the cost of such reproductions. The loan collection and these apportionments must be made so far as possible to work together. From $15,000 to $18,000 worth of wall pictures are being approved each year and the amount is likely to be increased.

By a recent modification of the statute governing apportionments from the academic fund, a common district school may receive aid in providing good reproductions of standard works of art. Such a school may also share in the benefits of the loan collection.

For regulations governing loans and also apportionments of money, see the latest edition of Handbook 31.

A. W. Abrams,

Chief, Division of Visual Instruction

Albany, N. Y., August 10, 1914

THE STUDY OF REPRODUCTIONS OF STANDARD WORKS OF ART AND SCHOOLROOM DECORATION

Art as a field of study. Art is one of the large fields of study. It easily takes rank with literature. Knowledge of Rembrandt, Michelangelo and St Gaudens is as much an evidence of culture as knowledge of Shakspere, Dante and Bryant. The ability to appreciate good painting, sculpture or architecture affords as much genuine satisfaction as the ability to read poetry, fiction or drama.

The school may as properly encourage and aid the study of one as of the other. Thirty years ago the subject of drawing began to be somewhat generally introduced into the schools of New York State. At first it was confined largely to a study of type solids and drawing from copies, but the scope of the course has been steadily enlarged in the direction of art appreciation and practical design. In literature the emphasis has of late been placed upon the importance of making pupils familiar with representative literary works through appreciative reading of them. So in art there is need of more study of the world's great examples of created beauty in form, color and design. For most persons, study with a view to an appreciation of art is worth more than efforts to produce.

It is now possible through excellent photographic reproductions to teach art to classes in the elementary and secondary schools. Good schoolroom decoration is one of the direct means of doing this, and boards of education should be as prompt and earnest in making schoolrooms pleasing in appearance and in decorating them with good reproductions of standard works of art as in equipping laboratories and providing libraries.

The study of pictures. Pupils should be trained to read pictures. Painting is a mode of expression; the artist by means of paint and brush is telling a story, describing a scene or a person or presenting some thought or idea. Teachers should endeavor to interpret the picture.

Pupils should describe what they see, noting details and discovering their significance. How many persons have looked at the picture of the Gleaners, by Millet, a hundred times and yet could tell nothing more about it than that three peasant women are bending over to pluck the stray stalks of grain. True, this is the dominant interest in the painting but the artist had a purpose in putting into his picture the busy scene in the background — the overseer on horseback and many people at work.

Even younger pupils should be trained to see all there is in a picture but should not attempt art criticism. They should associate with the picture its title and the artist's name. Of course it will be necessary in most cases for a teacher to make some explanations or give some facts that will add interest to a picture. For instance, children will enjoy the portrait of Baby Stuart as a picture of a baby in a queer cap and holding a ball but it will increase the interest if they are told that the picture is that of a baby called James who afterward became the King of England.

In the intermediate grades something of the artist's life and character may be taught, particularly such facts as will contribute in any way to an understanding of the painting studied. For example, Landseer's love for animals; Reynold's fondness for little girls.

Older pupils may profitably make a comparative study of the works of an artist or of different artists, note the common characteristics of the several works of an artist and the class of subjects painted, and become familiar with simple points of technic, illustrating general principles of the school course in art.

The aim in all this should be to arouse interest in art, to develop power to appreciate beauty and to establish the attitude of mental response to the many beautiful things that are daily presented to every person, whatever his walk in life may be. Some specific facts must be known, and there are many advantages in being able to state in well-chosen words what one sees in a work of art and why one enjoys it, but the essential thing is that one shall acquire the ability to appreciate for the sake of gratifying the higher feelings.

What has been said above with special reference to painting applies in spirit also to sculpture, architecture and the applied arts.

Schoolroom decoration. It is not enough to provide pictures for the schoolroom walls and to study them. The choice of them and their arrangement on the walls are also matters of importance in realizing their full educational value.

The schoolroom wall should be considered as furnishing a problem in space division, and pictures should be placed on it with a proper regard for the principles that govern such composition.

Some of the principles of art that should be applied to the selection and placement of a picture for a given space are the following: fitness — the appropriateness of the picture in shape, size and character; harmony — a pleasing relation to its surroundings; balance —

a sense of equilibrium or repose; variety — avoiding a monotonous or stiff arrangement.

A picture should hang. It should have space all around it. Therefore it should not rest upon the blackboard or other object. But it should not be so high as to appear "skied." Pictures on the school wall should not appear crowded, that is, they should not be too large for the spaces in which they hang nor placed too close to one another. On the other hand, a small picture on a large space is not at all satisfactory.

The character of the picture, the distance at which it is generally seen, the height of the ceiling and the available space for pictures must all be determining factors in the placing of pictures.

Pictures that have large masses and strong outlines, that is, good "carrying" power, may be placed higher than pictures with small figures, fine detail or weak lines. Pictures of the latter type should so far as possible be hung where they will generally be viewed at close range.

The division will be more pleasing if the spaces above and below the picture are unequal.

Pictures should not always be centered from left to right. If one end of the space is dark, as in a poorly lighted corner of a room, it is better to place the picture in the center of the well-lighted part.

In determining the position for a picture, try it at different heights and in different places until the right spot seems to have been found. It is said that Whistler, when placing in a painting the butterfly used as a monogram, would try it in many different positions, erasing it each time, until he found the exact spot where it would best fit into the composition.

A picture should be hung by two wires, for the vertical lines thus formed are more in harmony with the lines of a room and are less conspicuous than the lines of a wire converging at or near the ceiling. Furthermore the picture is more secure and less likely to slip and hang crooked.

Avoid putting the screw eyes too low, for the picture will then tip forward at too great an angle. The screw eyes should not be more than one-third of the distance from the top and probably as a rule not so low as that. A picture, unless hung rather high and seen at close range, should tip out only very little at the top.

As a teacher begins to provide good reproductions of works of artistic merit, the cheap, taudry pictures and other worthless objects

that have found their way into the schoolroom from time to time will be removed and the character of the room will be entirely changed.

An orderly arrangement of whatever is in the room is an essential element in good decoration. No teacher can consistently conduct exercises in drawing, involving studies in balance, harmony and rhythm, in a schoolroom whose very walls are constantly a gross violation of the principles to be taught. Instruction under such conditions must be regarded as merely formal and without purpose or appreciation.

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This is not a full and comprehensive bibliography, having been prepared chiefly for the guidance of those who are unable to devote a large amount of time to the study of art. It will be noted that a considerable number of the books included are elementary in character.

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Pt 1: primary grades
*Pt 2: grammar grades

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American

Abbey, Edwin Austin
Alexander, John W.
Brush, George de Forest
Church, Frederick Edwin
Couse, E. Irving
Davis, Charles H.
Farny, Henry F. (born in Alsace)
Gardner, Elizabeth (Madame William A Bouguereau)
Hitchcock, George
Homer, Winslow
Hunt, William Morris
Inman, Henry. See p. 45
Inness, George
Leutze, Emanuel (born in Germany)
Martin, Homer D.
Remington, Frederic
Rosenthal, Toby Edward
Sargent, John Singleton
Simmons, Edward
Stuart, Gilbert. See p. 46
Sully, Thomas (born in England)
Taylor, William Ladd
Thayer, Abbot H.
Trumbull, John
Vedder, Elihu
Walden, Lionel
Whistler, James Abbott McNeill

Dutch

Artz, David Adolphe Constant
Hals, Frans
Hobbema, Meindert
Hooch, Pieter de
Israels, Josef
Mauve, Anton
Mesdag, Henry William
Ostade, Isaac van
Pieters, Evert
Potter, Paul
Rembrandt van Ryn
Ruysdael, Jacob van

English

Alma-Tadema, Sir Laurens (born in Holland)
Boughton, George Henry
Burne-Jones, Sir Edward
Constable, John
Dicksee, Margaret Isabel
Gainsborough, Thomas
Gow, Andrew C.
Holiday, Henry
Kemp-Welch, Lucy Elizabeth
Landseer, Sir Edwin Henry
Leader, Benjamin William
Leighton, Lord Frederic
Leighton, E. Blair
Millais, Sir John Everett
Moore, Henry
Reynolds, Sir Joshua
Rosetti, Dante Gabriel
Turner, Joseph Mallord William
Waterlow, Sir Ernest Albert
Watts, George Frederick

Flemish

Rubens, Peter Paul
Van Dyck, Anthony

French

Adan, Louis Émile
Bastien-Lepage, Jules
Bonheur, (Marie) Rosa
Breton, Jules (Adolphe Aimé Louis)
Corot, Jean Baptiste Camille
Dagnan-Bouveret, Pascal Adolphe Jean
David, Jacques Louis
Detaille, Jean Baptiste Edward
Dupré, Jules
Dupré, Julien
Flandrin, Hippolyte
Greuze, Jean Baptiste
Jacque, Charles Émile
LeBrun, Madame Elizabeth Louise Vigée
Lerolle, Henri
Lhermitte, Leon Augustin
Van Marcke, Émile
Millet, Jean François
Regnault, Alexandre Georges
Renouf, Émile
Troyon, Constant

German

Achenbach, Oswald
Barth, Ferdinand
Hoecker, Paul
Hofmann, Heinrich
Kuhnert, Wilhelm
Lauenstein, Heinrich
Leistikow, W.
Lins, A.
Richter, Gustav
Wagner, Alexander

Italian

Botticelli, Sandro (real name, Allessandro di Mariano Filipepi)
Carpaccio, Vittore
Correggio (real name Antonio Allegri)
Guido Reni
Leonardo da Vinci
Maccari, Cesare
Michelangelo Buonarroti
Palma Vecchio, Jacopo
Perugino (real name, Pietro Vanucci)
Raphael Sanzio
Titian (real name, Tiziano Vecellio)

Spanish

Murillo, Bartolomé Estéban

Velasquez, Don Diego Rodriguez de Silva

SCULPTORS REPRESENTED

American

French, Daniel Chester

St Gaudens, Augustus

Danish

Thorwaldsen, Albert Bertel

French

Chapu, Henri Michel

German

Vischer, Peter

Italian

Donatello

Michelangelo Buonarroti

CLASSIFICATION OF PAINTINGS ACCORDING TO THE NATURE OF THE SUBJECT

Figures, single and group

Barth	Choosing the Caskets
Bastien-Lepage	Joan of Arc
Botticelli	Allegory of Spring
Botticelli	Madonna, two paintings
Breton	The Gleaner
Breton	Song of the Lark
Brush	Mother and Child
Burne-Jones	Golden Stairs
Burne-Jones	Hope
Carpaccio	Angel Playing the Lute
Correggio	Marriage of St Catherine
Couse	Taos Indian
Dagnan-Bouveret	Madonna of the Arbor
Dicksee	The Child Handel
Dicksee	A Sacrifice of Vanities
Dicksee	Swift and Stella
Flandrin	Youth
Gardner	Two Families
Greuze	Broken Pitcher
Guido Reni	St Michael and the Dragon
Hals	The Laughing Cavalier
Hofmann	Christ in the Temple
Holiday	Dante and Beatrice

Figures, single and group — continued

Hunt	The Belated Kid
Lauenstein	Cradle Song
Le Brun	Portrait of Herself and Daughter (two paintings)
Michelangelo	Delphic Sibyl
Michelangelo	Libyan Sibyl
Michelangelo	Prophet Jeremiah
Millais	Boyhood of Raleigh
Millet	Angelus
Millet	Feeding Her Birds
Millet	The Gleaners
Millet	Peasant Girl and Her Cow
Millet	Shepherdess (two paintings)
Murillo	(Six paintings)
Palma Vecchio	St Barbara
Raphael	(Seven paintings)
Rembrandt	The Syndics
Remington	Picture Writing
Renouf	Helping Hand
Rosenthal	Trial of Constance de Beverley
Rossetti	(Two paintings)
Rubens	Sons of the Artist
Sargent	Oyster Gatherers
Simmons	Justice
Sully	The Torn Hat
Taylor	The Children's Hour
Taylor	Hiawatha and Minnehaha
Thayer	Caritas
Titian	Flora
Titian	Virgin and Angels
Vedder	Cumaean Sibyl
Velasquez	Don Carlos (two paintings)
Velasquez	Forge of Vulcan

Portraits

David	Napoleon
Gainsborough	(Two paintings)
Leonardo da Vinci	Mona Lisa
Rembrandt	Portrait of His Mother
Rembrandt	Portrait of Himself (two paintings)
Reynolds	(Six paintings)
Richter	Queen Louise
Rubens	Sons of the Artist
Stuart	George Washington
Van Dyck	(Three paintings)
Van Dyck (after)	Baby Stuart
Whistler	Portrait of the Artist's Mother
Whistler	Portrait of Carlyle

Genre

Adan	End of the Day
Artz	At Grandmother's
Dupré, Julien	The Balloon
Hitchcock	Flower Girl in Holland
Homer	All's Well
Homer	The Fog Warning
Hooch	A Dutch Living Room
Israels	Sailors of the Sea
Israels	A Toiler of the Sea
Lhermitte	Haymakers
Lins	Village Choir
Millet	Angelus
Millet	Feeding Her Birds
Millet	The Gleaners
Millet	Peasant Girl and Her Cow
Millet	Shepherdess (two paintings)
Ostade	The Village Inn
Pieters	Little Brother

Landscape and scenery

Church	Niagara Falls
Constable	The Cornfield
Corot	(Seven paintings)
Davis	Evening
Dupré, Jules	Twilight
Hobbema	(Two paintings)
Inness	(Two paintings)
Kuhnert	Approaching Storm
Leader	(Three paintings)
Leistikow	Lake in the Woods
Lerolle	By the River
Lerolle	The Shepherdess
Martin	View on the Seine
Millet	Church at Gréville
Rembrandt	The Mill
Ruysdael	(Three paintings)

Animals

Bonheur	Deer in the Forest
Bonheur	Harvesting the Hay
Bonheur	Horse Fair
Dupré, Julien	The Runaway Cow
Hoecker	Girl with a Cat
Hunt	The Belated Kid
Jacque	In the Pasture
Kemp-Welch	Colt Hunting in the New Forest
Landseer	Dignity and Impudence

Animals — concluded

Landseer	A Distinguished Member of the Humane Society
Landseer	Shoeing
Lerolle	Shepherdess
Marcke	(Two paintings)
Mauve	Autumn
Mauve	Spring
Potter	The Bull
Troyon	(Three paintings)
Waterlow	The Nursery

Marine

Homer	Fog Warning
Israels	Sailors of the Sea
Mesdag	(Two paintings)
Moore	Clearness after Rain
Renouf	Helping Hand
Turner	The Fighting Téméraire
Walden	Out for a Sail

Historical

Boughton	Puritans Going to Church
Detaille	Soldier's Dream
Gow	Washington's Farewell to the Army
Leutze	Washington Crossing the Delaware
Maccari	Cicero Denouncing Catiline
Trumbull	Signing the Declaration of Independence

Mythological and legendary

Abbey	Holy Grail pictures
Alma-Tadema	Reading from Homer
Guido Reni	Aurora
Leighton, E. Blair	The Age of Chivalry
Leighton, Lord	Captive Andromache
Michelangelo	Delphic Sibyl
Michelangelo	Libyan Sibyl
Raphael	School of Athens
Regnault	Automedon with the Horses of Achilles
Velasquez	Forge of Vulcan
Vedder	Cumaean Sibyl
Watts	Sir Galahad

ADAPTATION FOR PARTICULAR GRADES

The following pictures in the collection are appropriate for use in the kindergarten and first three grades. Many of them are equally suitable for higher grades and some of them could be used with propriety in the high school.

Artz	At Grandmother's
Brush	Mother and Child
Carpaccio	Angel Playing Lute
Couse	Taos Indian Roasting Corn
Dagnan-Bouveret	Madonna of the Arbor
Dicksee	The Child Handel
Dicksee	A Sacrifice of Vanities
Dupré, Julien	The Escaped Cow
Gardner	Two Families
Hoecker	Girl with a Cat
Hooch	A Dutch Living Room
Israels	A Toiler of the Sea
Landseer	Dignity and Impudence
Landseer	A Distinguished Member of the Humane Society
Lauenstein	Cradle Song
Le Brun	Artist and Her Child (2)
Lins	Village Choir
Millet	Feeding Her Birds
Murillo	Children of the Shell
Murillo	Divine Shepherd
Pieters	Little Brother
Raphael	Madonna of the Chair
Raphael	Sistine Madonna
Renouf	Helping Hand
Reynolds	Age of Innocence
Reynolds	Angel Heads
Reynolds	Lady Crewe
Reynolds	Master Crewe
Reynolds	Miss Bowles
Reynolds	Strawberry Girl
Sully	The Torn Hat
Taylor	The Children's Hour
Thayer	Caritas
Troyon	Return to the Farm
Van Dyck	Three Children of Charles I
Van Dyck (after)	Baby Stuart
Walden	Out for a Sail
Waterlow	The Nursery

Pictures appropriate for grades 4–8. Those marked with an asterisk are probably less suitable for grades 4–6 than for the seventh and eighth grades and may also be used in the high school.

Paintings

*Abbey	Holy Grail pictures
Adan	End of the Day
Bonheur	Deer in the Forest
Bonheur	Hay-making in Auvergne
Bonheur	The Horse Fair
Botticelli	Madonna and Child with St John
Boughton	Puritans Going to Church
Breton	The Gleaner
Breton	Song of the Lark
*Burne-Jones	Golden Stairs
Church	Niagara Falls
Constable	The Cornfield
Corot	Landscapes
*Correggio	Marriage of St Catherine
Davis	Evening
*Detaille	The Dream
Dupré, Jules	Twilight
Dupré, Julien	The Balloon
Dupré, Julien	Drinking Trough
Farny	Song of the Talking Wire
Gainsborough	Blue Boy
Gow	Washington's Farewell to His Generals
Greuze	The Broken Pitcher
Guido Reni	Aurora
Hitchcock	Flower Girl in Holland
Hobbema	Watermill
Hofmann	Christ in the Temple
Homer	All's Well
Homer	The Fog Warning
Hunt	The Belated Kid
*Hunt	The Flight of Night
Inness	Autumn Oaks
Inness	Medfield Meadows
Israels	Sailors of the Sea
Jacque	In the Pasture
Kemp-Welch	Colt Hunting in the New Forest
Kuhnert	Approaching Storm
Landseer	Shoeing
Leader	Landscapes
Lerolle	By the River
Lerolle	Shepherdess
Leutze	Washington Crossing the Delaware
Lhermitte	Haymakers
Van Marcke	At the Water Gate

Paintings — continued

Van Marcke	Golden Autumn Day
Martin	View on the Seine
Mauve	Autumn
Mauve	Spring
Mesdag	Night
Mesdag	Return of the Fishing Boats
Millais	Boyhood of Raleigh
Millet	The Angelus
Millet	The Gleaners
Millet	Peasant Girl and Her Cow
Millet	Shepherdess
Millet	Shepherdess Knitting
Moore	Clearness after Rain
Murillo	Holy Family
Murillo	Melon Eaters
Murillo	St John and the Lamb
Potter	The Young Bull
Raphael	Madonna of the Fish
Raphael	Madonna of the Grand Duke
*Rembrandt	The Mill
Remington	Picture Writing
Rubens	Two Sons of the Artist
Ruysdael	A Morass
Ruysdael	Landscape with Mill
Ruysdael	A Wooded Landscape with Waterfall
*Sargent	Frieze of the Prophets
Sargent	Oyster Gatherers
Taylor	Hiawatha and Minnehaha
Troyon	October Wood
Troyon	Oxen Going to Labor
Trumbull	Signing the Declaration of Independence
*Turner	Fighting Téméraire
Van Dyck	William II of Nassau
Velasquez	Equestrian Portrait of Don Carlos
Velasquez	Don Carlos in Hunting Costume
Wagner	Chariot Race
Watts	Sir Galahad

Sculpture

St Gaudens	Lincoln Statue
St Gaudens	Shaw Memorial
Vischer	King Arthur

Buildings

Abbotsford	Anne Hathaway's Cottage
Mount Vernon	Grand Canal
Stratford Views	Capitol, Washington
Shakspere House	

Natural scenery

All of the views listed under this head

Portraits

Burroughs
Lincoln
Longfellow
Marshall
Scott
Shakspere
Washington

Pictures especially appropriate for high school

Paintings

Achenbach	On the Tiber
Alexander	Manuscript Book
Alexander	Isabella, or the Pot of Basil
Alma-Tadema	A Reading from Homer
Alma-Tadema	Spring
Barth	Choosing the Caskets
Bastien-Lepage	Joan of Arc
Botticelli	Allegory of Spring
Botticelli	Head of Madonna
Burne-Jones	Hope
David	Napoleon Crossing the Alps
Dicksee	Swift and Stella
Flandrin	Study — Youth
Gainsborough	Mrs Siddons
Guido Reni	Archangel Michel
Hals	Laughing Cavalier
Hobbema	The Avenue, Middelharnis
Holiday	Dante and Beatrice
Leighton, Lord	Captive Andromache
Leighton, E. Blair	Chivalry
Leistikow	Lake in the Woods
Leonardo da Vinci	Mona Lisa
Maccari	Cicero Denouncing Catiline
Michelangelo	Delphic Sibyl
Michelangelo	Libyan Sibyl
Michelangelo	Prophet Jeremiah
Millet	Church at Gréville
Murillo	St Anthony of Padua
Ostade	Village Inn
Palma Vecchio	Santa Barbara
Perugino	Head of Madonna
Raphael	Archangel Michael Striking Satan to the Ground
Raphael	School of Athens
Raphael	Transfiguration
Regnault	Automedon with the Horses of Achilles
Rembrandt	Portrait of the Artist (2)

Paintings — continued

Rembrandt	Portrait of His Mother
Rembrandt	The Syndics
Richter	Queen Louise
Rosenthal	Trial of Constance de Beverley
Rosetti	The Blessed Damozel
Rosetti	Dante's Dream
Simmons	Justice
Titian	Flora
Titian	Virgin and Angels, detail of the Assumption
Van Dyck	Charles I of England
Vedder	Cumaean Sibyl
Vedder	Samson
Velasquez	Forge of Vulcan
Whistler	Portrait of Carlyle
Whistler	The Artist's Mother

Sculpture

All the pictures of Greek and Roman sculpture

Chapu	Jeanne d'Arc
Donatello	St George
French	Alice Freeman Palmer Memorial
French	Alma Mater
Michelangelo	David
Michelangelo	Moses
Thorwaldsen	Lion of Lucerne

Buildings

Nearly all

Portraits

Bell	Humboldt
Darwin	Marconi
Edison	Spencer
Faraday	Tennyson

LIST OF WALL PICTURES

Unless otherwise specified, the frame is the same color as the print. The size of both the original painting and the reproduction listed is given in inches, the vertical dimension standing first. The size given for each picture in this loan collection includes the frame.

PAINTINGS

Edwin Austin Abbey (1852–1911)

References: Caffin, p. 83–98; *Caffin, p. 190–97; Hartmann, v. 2, p. 108–9; Isham, p. 418–27, 547; McSpadden, p. 301–26

Quest of the Holy Grail, a series of 15 paintings on the wall of the delivery room of the public library of the city of Boston. The pictures are all eight feet high, but vary considerably in length.

References: Baxter; Description of Mural Decorations in the Boston Public Library, p. 9–16; Greenslet; Handbook of Boston Public Library, p. 41–46; King, p. 110–23; †Singleton, p. 265–71

The following panels are represented in this collection:

(1) The Vision, (2) The Oath of Knighthood, (3) The Round Table of King Arthur, (4) The Departure, (5) The Castle of the Grail, (12) Galahad the Deliverer.

Platinum prints of the first five panels, in gray, framed in black, 15 x 117
Platinum prints of the first four panels, in gray, framed in black, 14 x 72
Platinum print of The Oath of Knighthood, in sepia, 21 x 27
Sepia bromide print of The Oath of Knighthood, 31 x 41
Sepia bromide print of The Oath of Knighthood, 34 x 45
Platinum print of The Round Table of King Arthur, in sepia, 23 x 54
Platinum print of Galahad the Deliverer, in sepia, 37 x 31

Oswald Achenbach (1827–1905)

On the Tiber

Color print, in brown frame, 30 x 38. Best when viewed at a distance.

Louis Émile Adan (1839–)

End of the Day

Brown carbon, 27 x 38

John W. Alexander (1856–)

References: Addison, p. 47; Hartmann, v. 2, p. 173–76; Isham, p. 526–29

Isabella, or the Pot of Basil. Size 75¼ x 35¾. Museum of Fine Arts, Boston

Reference: School Arts, Sept. 1912, p. 23–26

Sepia bromide print, 44 x 24

Manuscript Book. The fifth panel of the series of the Evolution of the Book, in a tympanum. East Corridor, Library of Congress, Washington

Reference: Small, p. 33

Sepia bromide, 30 x 46

Sir Laurens Alma-Tadema (1836–1912)

References: Chesneau, p. 263–65; Monkhouse, p. 193–229; Muther, v. 3, p. 348–53; Pythian, p. 289–90; Rooses, v. 3, p. 141; †Singleton, p. 232–36; *Wilson, p. 119–22

A Reading from Homer. Owned by W. B. Elkins, Philadelphia

Black and white photogravure, 24 x 40

Spring

Brown carbon, 55 x 29

David Adolphe Constant Artz (1837–)

References: Muther, v. 4, p. 95; Rooses, v. 3, p. 139–54

At Grandmother's

Brown photogravure, 26 x 20

Ferdinand Barth (1842–)

Choosing the Caskets (scene from *The Merchant of Venice*)

Brown photogravure, 28 x 38

Jules Bastien-Lepage (1846–84)

References: Eaton, p. 317–18; Masters in Art, Dec. 1908; Muther, v. 3, p. 255–70; Pythian, p. 194–95; †Singleton, p. 238–43; Stranahan, p. 466–71; *Van Dyke, p. 227–34; Wilson, p. 148–59

Joan of Arc. Size 98 x 109, date 1879. Metropolitan Museum of Art, New York

Brown carbon, 31 x 34

(Marie) Rosa Bonheur (1822–99)

References: Barstow, p. 65–73; Eaton, p. 230–32; Masters in Art, Aug. 1903; Muther, v. 2, p. 357–58; †Singleton, p. 169–74; Stranahan, p. 294–98; *Wilson, p. 137–42

Deer in the Forest — Twilight. Size 25¼ x 31½, date 1883. Metropolitan Museum of Art, New York

Brown carbon, 33 x 40½
Green carbon, 22 x 27

Hay Making in Auvergne. Luxembourg Museum, Paris

Brown carbon, 22 x 37½

The Horse Fair. Oil painting, size 93½ x 197, date 1853–55. Metropolitan Museum, New York; a replica in National Gallery, London (quarter the size of the original); two other replicas, one of which is in water colors

Brown carbon, 24½ x 44, National Gallery, London
Brown carbon, 24 x 43, Metropolitan Museum of Art, New York

Sandro Botticelli (1447?–1510)

References: Bryant, p. 48–49; Kugler, p. 153–57; Masters in Art, May 1900; Potter, p. 50–53; *Singleton, p. 312–17; Wilson, p. 67–68

Allegory of Spring. Academy of Fine Arts, Florence, Italy

Brown carbon, 26 x 37

Madonna and Child with St John. Size about 37 x 27. Louvre, Paris

Dark green carbon in black frame, 39 x 29½

Head of the Madonna. Detail of Madonna and Child, St John the Baptist and an Angel. Circular painting on wood, 33 inches in diameter. National Gallery, London

Brown carbon, 26 x 21

George Henry Boughton (1834–1905)

References: Hartmann, v. 2, p. 211; Isham, p. 345; Muther, v. 3, p. 371–73

Puritans Going to Church. Size 28 x 51, date 1867. Picture Gallery, New York Public Library, New York

Brown carbon, 27 x 44

Jules (Adolphe Aimé Louis) Breton (1827–1906)

References: Bryant, p. 148; Caffin, p. 339–40; Eaton, p. 251–53; Masters in Art, Oct. 1907; Muther, v. 2, p. 219–20; Stranahan, p. 382–86; Wilson, p. 202–5; *Wilson, p. 3–7

The Gleaner. Size about 72 x 36, date 1877. Luxembourg Museum, Paris

Brown carbon, 38 x 42

The Song of the Lark. Size 44 x 33½. The Art Institute, Chicago

Brown carbon, 38 x 30½

George de Forest Brush (1855–)

References: Caffin, p. 129–40; *Caffin, p. 174–81; Hartmann, v. 1, p. 262–71; Isham, p. 491–92; School Arts, Dec. 1912, p. 227–30

Mother and Child. A circular painting about 40 inches in diameter, date 1895. Museum of Fine Arts, Boston

Brown carbon, framed with a mat, 26 x 26

Sir Edward Burne-Jones (1833–98)

References: Cox, p. 176–82; Masters in Art, July 1901; Muther, v. 3, p. 176–93; Pythian, p. 175–80; *Wilson, p. 124–26, 129

The Golden Stairs

Reference: School Arts, April 1909, p. 795–800

Brown carbon, 39½ x 21

Hope

Sepia bromide print, 76 x 32

Sepia bromide print, 70 x 30

Vittore Carpaccio (1450?–1522?)

References: Kugler, p. 319–23; Masters in Art, July 1903

Angel Playing Lute. Detail of Presentation of Jesus in the Temple. Academy of Fine Arts, Venice, Italy

Brown carbon, 26 x 22

Brown photogravure, 26 x 22

Frederick Edwin Church (1826–1900)

References: Hartmann, v. 1, p. 70–74; Isham, p. 248–51; Tytler, p. 346–52

Niagara Falls (Horseshoe Fall from the Canadian shore near Table Rock). Size 42 x 89, date 1857. Corcoran Gallery of Art, Washington

Green carbon, 26 x 46

John Constable (1776–1837)

References: Barstow, p. 83–88; Chesneau, p. 136–45; Masters in Art, May 1906

The Cornfield, or Country Lane. Size 56 x 48, date 1826. National Gallery, London

Brown carbon, 31 x 26. This picture should be seen at a distance.

Jean Baptiste Camille Corot (1796–1875)

References: Barstow, p. 102–10; †Caffin, p. 131–36; Eaton, p. 145–48; Masters in Art, June 1901; Muther, v. 2, p. 317–37; Potter, p. 339–44, 388–90; Stranahan, p. 234–41; *Van Dyke, p. 107–16; *Wilson, p. 154, 162–70

Castle Gondolfo. Louvre, Paris

Brown carbon, 32 x 38

The Crossing

Brown carbon, 28 x 37
Brown carbon, 18 x 24

Dance of the Nymphs — Morning. Size about 39 x 52, date 1850. Louvre, Paris

Color print in green frame, 30 x 37
Brown carbon, 32 x 42
Brown carbon, 26 x 32
Brown carbon, 20 x 24

The Lake

Brown carbon, 32 x 37

Around the Lake. Museum, Rheims, France

Brown carbon, 38 x 30

Spring, or The Lake. Size about 26 x 39. Louvre, Paris
Reference: School Arts, May 1909, p. 915–19

Color print in green frame, 29 x 37
Brown carbon, 32 x 40
Brown carbon, 29 x 37
Brown carbon, 24 x 32
Dark gray green carbon in black frame, 29 x 38

Ville d'Avray

Brown carbon, 25 x 31

Antonio Allegri, called Correggio (1494–1534)

References: Barstow, p. 163–69; Bryant, p. 125–26; Clement, p. 73–76; Kugler, p. 626–37; Masters in Art, Dec. 1901; Potter, p. 257–58

Marriage of St Catherine. Size about 41 x 43. Louvre, Paris

Brown carbon, 33 x 32

E. Irving Couse (1866–)

Taos Indian Roasting Corn
Color print, in brown frame, 20 x 27

Pascal Adolphe Jean Dagnan–Bouveret (1852–)

References: Eaton, p. 320–21; Muther, v. 3, p. 281–84; *Van Dyke, p. 239–48; Wilson, p. 64–67

Madonna of the Arbor
Brown carbon, 38 x 28

Jacques Louis David (1748–1825)

References: †Caffin, p. 91–99; Muther, v. p. 102–12; Stranahan, p. 141–48

Napoleon Crossing the Alps. Date 1805. Museum, Versailles, France
Brown carbon, 22 x 20

Charles J. Davis (1858–)

References: Hartmann, v. 1, p. 86–90; Isham, p. 450

Evening. Size 38 x 57. Metropolitan Museum of Art, New York
Brown carbon, 20 x 26

Jean Baptist Edward Detaille (1848–)

References: Bryant, p. 148; Eaton, p. 293–98; Muther, v. 2, p. 111–12; Stranahan, p. 445–47

The Soldier's Dream. Date 1888. Luxembourg Museum, Paris
Gray bromide print, 37 x 47

Margaret Isabel Dicksee

The Child Handel
Brown carbon, 29 x 36
Dark brown photogravure, 23 x 28

Sacrifice of Vanities (Goldsmith's *Vicar of Wakefield*)
Gray photogravure, 23 x 28

Swift and Stella
Brown carbon, 29 x 36
Brown photogravure, 22 x 27

Jules Dupré (1811–89)

References: Eaton, p. 155–56; Muther, v. 2, p. 337–40; Pythian, p. 64; Stranahan, p. 248–50

Twilight. Picture Gallery, Grand Chateau, Chantilly, France
Brown carbon, 30 x 38

Julien Dupré (1851–)

Reference: Wilson, p. 26–28

The Balloon. Size 96 x 78, date 1886. Metropolitan Museum of Art, New York
Brown carbon, 39 x 33

Drinking Trough
Brown carbon, 30 x 37

The Runaway Cow. Luxembourg Museum, Paris
Brown carbon, 18 x 23

Henry F. Farny (1847–)

Song of the Talking Wire. Taft Collection, Cincinnati, O.

An Indian wrapped in his blanket and with gun in his hand is standing with ear against a telegraph pole; the ground is covered with snow.

Gray photogravure, 17 x 26

Hippolyte Flandrin (1809–64)

References: Eaton, p. 209–12; Muther, v. 1, p. 258–59; Potter, p. 351; Stranahan, p. 283–87

Study — Youth. Size 39 x 49. Louvre, Paris

Near the sea on a rocky height a nude figure of a youth is seated with head resting on his knees and arms crossed around his legs. Especially appropriate for a drawing classroom.

Brown carbon, 16 x 23

Thomas Gainsborough (1727–88)

References: Bryant, p. 163–64, 172–73; Chesneau, p. 31–40; Masters in Art, Nov. 1901; Muther, v. 1, p. 24–27; Singleton, p. 150–56

The Blue Boy. The Grosvenor House, London
Brown carbon, 38 x 28
Brown photogravure, 24 x 18

Mrs Siddons. Size 49½ x 39. National Gallery, London
Brown carbon, 37 x 31

Elizabeth Gardner (1851–)
(wife of William A. Bouguereau)

Two Families
Brown carbon, 24 x 19

Andrew C. Gow (1848–)

Washington's Farewell to His Generals
Dark brown photogravure, 26 x 42

Jean Baptiste Greuze (1725–1805)

References: Eaton, p. 31–36; Masters in Art, Feb. 1904; Muther, v. 1, p. 60–63; Potter, p. 303; *Singleton, p. 280–81

The Broken Pitcher. Size 43 x 34 (oval). Louvre, Paris
Brown carbon, with brown mat, 27 x 25

Guido Reni (1575–1642)

References: Bryant, p. 23–25; Clement, p. 232–34; *Kugler, p. 660–64; Masters in Art, Sept. 1903

The Archangel Michel. Church of Santa Maria della Concezione, Rome

Brown carbon, 38 x 28

Aurora. On the ceiling of a summer house in the garden of the Rospigliosi Palace, Rome

References: *Singleton, p. 114–17; *Wilson, p. 186–90

Brown carbon, 34 x 53

Frans Hals (1584?–1666)

References: Cox, p. 104–14; Kugler, p. 350–54; Masters in Art, Nov. 1900; Van Dyke, p. 17–25

The Laughing Cavalier. Size 33 x 28. The Wallace Collection, London

Brown photogravure, 31 x 26

George Hitchcock (1850–)

Reference: Hartmann, v. 2, p. 205–6

Flower Girl in Holland. Size 31 x 58¼. The Art Institute, Chicago

Brown carbon, 27 x 43

Meindert Hobbema (1638–1709)

References: Bryant, p. 158–59; Kugler, p. 475–78; *Singleton, p. 88–92; Van Dyke, p. 131–34

The Avenue, Middelharnis, Holland. Size 40½ x 55½. National Gallery, London

Brown carbon, 29 x 37
Brown carbon, 33 x 42

The Water Mill. Ryks Museum, Amsterdam

Brown carbon, 40 x 55
Brown carbon, 28 x 38

Paul Hoecker (1854–)

References: Muther, v. 4, p. 381; Wilson, p. 10

Girl with a Cat

Blue carbon in black frame, 26 x 17

Heinrich Hofmann (1824–)

References: Bryant, p. 97–98; *Wilson, p. 62–64

Christ in the Temple. Picture Gallery, Dresden, Germany

Brown carbon, 32 x 41
Brown carbon, 26 x 33

Henry Holiday (1839–)

Dante and Beatrice. Walker Art Gallery, Liverpool, Eng.

Brown photogravure, 28½ x 37

Winslow Homer (1836–1910)

References: Addison, p. 38–39; Caffin, p. 71–80; *Caffin, p. 233–37; Isham, p. 350–58; McSpadden, p. 169–89

All's Well. Size 39⅞ x 30, date 1896. Museum of Fine Arts, Boston

Brown carbon, 30 x 24
Gray platinum print in black frame, 24 x 20

The Fog Warning. Size 30 1/16 x 48 3/16, date 1885. Museum of Fine Arts, Boston

Green carbon, in black frame, 26 x 36
Brown carbon, 30 x 44

Pieter de Hooch (1632–81)

References: Kugler, v. 2, p. 385–87; Masters in Art, May 1902

A Dutch Living-room. Picture Gallery, Emperor Frederick Museum, Berlin

Brown carbon, 31 x 33

William Morris Hunt (1824–79)

References: Addison, p. 28–36; Caffin, p. 125–34, 307–8; Hartmann, v. 1, p. 166–73; Isham, p. 309–15; King, p. 41–54; Masters in Art, Aug. 1908

The Belated Kid. Size 54¼ x 38⅞. Museum of Fine Arts, Boston

Brown carbon, 36 x 28

Flight of Night. Sketch (made for a fresco for one of the arches of the Assembly chamber of the New York State Capitol). Pennsylvania Academy of Fine Arts, Philadelphia

Brown carbon, 30 x 44
Gray bromide print, in black frame, 30 x 42

George Inness (1825–94)

References: Caffin, p. 3-15; *Caffin, p. 134–43; Hartmann, v. 1, p. 94–100; Isham, p. 255–62; McSpadden, p. 111–39; Masters in Art, June 1908; Muther, v. 4, p. 314–16

Autumn Oaks. Size 20 x 29½. Metropolitan Museum of Art, New York

Brown carbon, 27 x 37

Medfield Meadows

Sepia bromide print, 30 x 40

Josef Israels (1824–1911)

References: Muther, v. 4, p. 84–94; Pythian, p. 238–41; Rooses, v. 1, p. 83–99

Sailors of the Sea. The Art Institute, Chicago

Brown carbon, 31 x 38

A Toiler of the Sea

A fisherman with his two children, one on his arm, the other walking by his side.

Brown photogravure, 26 x 20

Charles Émile Jacque (1813–94)

References: Muther, v. 2, p. 359; Stranahan, p. 298–300

In the Pasture. Albright Gallery, Buffalo, N. Y.

Brown carbon, 31 x 43

Lucy Elizabeth Kemp–Welch (1869–)

Colt Hunting in the New Forest

Brown photogravure, 23 x 39

Wilhelm Kuhnert

Approaching Storm

Brown photogravure, 25 x 37

Sir Edwin Henry Landseer (1802–73)

References: Barstow, p. 58–65; Bryant, p. 165–66; Chesneau, p. 97–101, Hurll; Muther, v. 2, p. 69–75

Dignity and Impudence. Size, 35½ x 27½. National Gallery, London

Brown carbon, 33 x 26
Gray photogravure, 27 x 23

A Distinguished Member of the Humane Society. Size 42½ x 55. National Gallery of British Art (Tate Gallery), London

Brown carbon, 27 x 33

Shoeing the Bay Mare. Size 56 x 44. National Gallery, London

Brown carbon, 41 x 33

Heinrich Lauenstein (1855–)

The Cradle Song. Size 20½ x 66½, date 1888. Drexel Institute of Art, Philadelphia

Brown carbon, 27 x 43

Benjamin William Leader (1831–)

Eventide

Gray photogravure, 23 x 34

Silent Evening Hour

Brown photogravure, 26 x 37

Solitude

Brown photogravure, 29 x 25

Madame Elizabeth Louise Vigée LeBrun (1755–1842)

References: Bryant, p. 131–32; Eaton, p. 45–47; Masters in Art, March 1905; Potter, p. 315–16; Stranahan, p. 120–21; Wilson, p. 3–7

Madame LeBrun and Her Daughter. Size about 48 x 36 Louvre, Paris

Brown carbon, 38 x 30

Madame LeBrun (with turban) **and Her Daughter.** Size 41 x 34. Louvre, Paris

Brown carbon, 31 x 37

Frederic, Lord Leighton (1830–96)

References: Masters in Art, April 1908; Monkhouse, p 87–117; Muther, v. 3, p. 344–48; Tytler, p. 277–79

Captive Andromache. Size 76 x 160. Gallery, Manchester, Eng.
Sepia photogravure, 24 x 42

Edmund Blair Leighton (1853–)

Chivalry: God Speed, The Accolade, Dedication, Vox Populi
Four photogravures, in sepia, in one frame, 28 x 74

W. Leistikow (1865–)

Lake in the Woods
Very dark green photogravure in black frame, 27 x 37

Leonardo da Vinci (1452–1519)

References: Barstow, p. 135–46; Bryant, p. 122; *Kugler, p. 394–409; Masters in Art, Feb. 1901; Potter, p. 245–46; School Arts, Oct. 1911, p. 134–41; *Singleton, p. 142–53; *Wilson, p. 73–80

Mona Lisa. Size about 30 x 21. Louvre, Paris
Brown carbon, 36 x 26

Henri Lerolle (1848–)

References: Addison, p. 108; Eaton, p. 319; Stranahan, p. 390; Wilson, p. 42–44

By the River. Museum of Fine Arts, Boston
Brown carbon, 33 x 23

Shepherdess, also called **In the Country.** Luxembourg Museum, Paris
Brown carbon, 27 x 38

Emanuel Leutze (1816–68)

References: *Caffin, p. 105–6; Hartmann, v. 1, p. 142–45; Isham, p. 292–96; Muther, v. 4, p. 288

Washington Crossing the Delaware. Size 147 x 252, date 1851. Metropolitan Museum of Art, New York
Brown carbon, 27 x 41

Leon Augustin Lhermitte (1844–)

References: Eaton, p. 311–12; Muther, v. 3, p. 270; Stranahan, p. 389–90

The Haymakers, or **Resting from Work**
Brown carbon, 30 x 37

A. Lins

The Village Choir

Six children and a few geese form the choir. They are parading in a village street.

Brown carbon, 21 x 28

Cesare Maccari (1840– .)

Cicero Denouncing Catiline. Fresco in the reception room of the Palazzo del Senato, Rome

Brown carbon, 36 x 60

Émile Van Marcke (1827–91)

References: Muther, v. 2, p. 358; Stranahan, p. 301–2

At the Water Gate. Layton Art Gallery, Milwaukee, Wis.

Brown carbon, framed close, 23 x 28
Brown carbon, framed with margin, 27 x 33
Gray platinum print, in black frame, 20 x 24

Golden Autumn Day. Size 32⅜ x 22⅛. The Art Institute, Chicago

Brown carbon, 25 x 19

Homer D. Martin (1836–97)

References: Caffin, p. 115–26; *Caffin, p. 203–13; Isham, p. 262–65

View on the Seine. Size 28¼ x 40; date 1895. Metropolitan Museum of Art, New York

Brown carbon, 29 x 37

Anton Mauve (1838–88)

References: Muther, v. 4, p. 101; Pythian, p. 241–42; Rooses, v. 3, p. 3–33

Autumn. Size 25½ x 37. Metropolitan Museum of Art, New York

Brown carbon, 30 x 42
Brown carbon, 25 x 34

Spring. Size 22 x 35. Metropolitan Museum of Art, New York

Brown carbon, 28 x 41

Henry William Mesdag (1831–1902)

References: Muther, v. 4, p. 101–2; Rooses, v. 2, p. 35–58

Night

Fishing boats at sea, the moon breaking through heavy clouds.

Brown carbon, 38 x 32

Return of the Fishing Boats

Brown carbon, 24 x 20

Michelangelo Buonarroti (1475–1564)

References: Barstow, p. 179–89; Bryant, p. 11; Cox, p. 18–47; Hurll; *Kugler, p. 429–42; *Wilson, p. 80–87

The Delphic Sibyl. One of the figures painted on ceiling of the Sistine Chapel. Vatican, Rome

Brown carbon, 43 x 33
Brown carbon, 38 x 32
Brown carbon, 27 x 21

Libyan Sibyl. One of the figures painted on the ceiling of the Sistine Chapel. Vatican, Rome

Brown carbon, 49 x 41
Brown carbon, 27 x 21

The Prophet Jeremiah. One of the figures painted on the ceiling of the Sistine Chapel. Vatican, Rome

Brown carbon, 38 x 32

Sir John Everett Millais (1829–96)

References: Cox, p. 165–75; Monkhouse, p. 47–82; Muther, v. 3, p. 21–36

The Boyhood of Raleigh. Size 47½ x 56, date 1870. National Gallery of British Art (Tate Gallery), London

Brown carbon, 28 x 32

Jean François Millet (1814–75)

References: Addison, p. 97–99; Barstow, p. 215–19; Eaton, p. 165–77; Hurll; Masters in Art, Aug. 1900; Muther, v. 2, p. 360–88; Potter, p. 355–60; †Singleton, p. 68–76; Stranahan, p. 364–75; *Van Dyke, p. 179–95; Wilson, p. 29–36, 134; *Wilson, p. 30–37, 106–9

The Angelus. Size 21 x 25, date 1859. Louvre, Paris

Brown carbon, 29 x 33 (practically the same size as the original painting)

The Church at Gréville. Size about 23½ x 29; begun in 1871, unfinished. Louvre, Paris

Brown photogravure, 21 x 25

Feeding Her Birds, or **La Becqueé.** Picture Gallery, Lille, France

Brown carbon, 37 x 31

The Gleaners. Size about 35 x 62½. Louvre, Paris

Brown carbon, 32 x 42

Peasant Girl and Her Cow

Brown carbon, 19 x 26

The Shepherdess. Size 63⅞ x 51¼. Museum of Fine Arts, Boston

Sepia bromide print, 28 x 22

Shepherdess Knitting. Louvre, Paris

Gray green carbon, 32 x 38

Henry Moore (1831–)

Reference: Muther, v. 3, p. 396

Clearness after Rain (a marine painting)

Green photogravure, 27 x 37

Bartolomé Estéban Murillo (1617–82)

References: Barstow, p. 41–42; Bryant, p. 79–80, 100–1; Clement, p. 157–58; Hurll; Masters in Art, Oct. 1900; Potter, p. 134–35; Wilson, p. 238

Children of the Shell. Size 44¼ x 53¼. Prado Museum, Madrid

Brown carbon, 34 x 40
Brown carbon, 31 x 35

The Divine Shepherd. Prado Museum, Madrid

Brown carbon, 37 x 31

Holy Family. Size about 96 x 75, date about 1670. Louvre, Paris
References: Singleton, p. 41–46; *Wilson, p. 56–59
Brown carbon, 33 x 27

Melon Eaters. Old Pinakothek, Munich
Brown carbon, 40 x 34

St Anthony of Padua with the Holy Child. Size 64 x 77¾. Picture Gallery, Emperor Frederick Museum, Berlin
Brown carbon, 32 x 38

St John and the Lamb. Size 65 x 43. National Gallery, London
Brown carbon, 42 x 30

Isaac Van Ostade (1621–49)

Reference: Kugler, p. 421–23

The Village Inn
Brown carbon, 35 x 31

Jacopo Palma, known as Palma Vecchio (1480–1528)

References: Bryant, p. 67–68; Clement, p. 58–59; *Kugler, p. 563–66; Masters in Art, Feb. 1905; School Arts, Mar. 1911, p. 541–44

Santa Barbara. Central panel of an altar piece. Church of Santa Maria Formosa, Venice, Italy
Brown carbon, 34 x 18

Pietro Vanucci, called Perugino, (1446–1542)

References: Cox, p. 11–17; *Kugler, p. 231–38

Head of Madonna, Detail of **Madonna and Saints.** Uffizi Gallery, Florence, Italy
Brown carbon, 20 x 24

Evert Pieters (1856–)

Little Brother
Brown carbon, 26 x 20

Paul Potter (1625–54)

References: Bryant, p. 116–17; Kugler, p. 435–40; Masters in Art, July 1902; Wilson, p. 208–13

The Young Bull. Size 90 x 118, date about 1646–47. Museum, Hague, Holland
Brown carbon, 27 x 37

Raphael Sanzio (1483–1520)

References: Hurll; *Kugler, p. 463–533; Masters in Art, Dec. 1900

Madonna della Sedia, or **Madonna of the Chair.** Size about 29 inches in diameter, date about 1516. Pitti Gallery, Florence, Italy
References: Bryant, p. 40–42; School Arts, Feb. 1911, p. 422; Singleton, p. 102–11; Wilson, p. 82–86
Brown carbon framed with mat, 35 x 35
Brown carbon framed with mat, 32 x 32

Madonna of the Fish. The Prado, Madrid
Reference: Clement, p. 154–56, 266–67, 299–303
Brown carbon, 38 x 30

Madonna of the Grand Duke. Pitti Palace, Florence, Italy
Reference: Bryant, p. 42
Brown carbon, 38 x 28

Sistine Madonna. Size about 108 x 84, date about 1515. Picture Gallery, Dresden, Germany
References: Barstow, p. 146–53; Bryant, p. 85–86; Clement, p. 58–59; School Arts, Dec. 1909, p. 321–28; *Singleton, p. 45–57; *Wilson, p. 88–93
Brown carbon, 43 x 34
Brown carbon, 35 x 27

The Archangel Michael Striking Satan to the Ground. Size 106 x 63, date 1518. Louvre, Paris
Reference: Bryant, p. 125; Clement, p. 232–34
Brown carbon, 26 x 18

School of Athens. Fresco painting. Stanza della Segnatura, Vatican, Rome
Brown carbon, 30 x 38

The Transfiguration. Size 177 x 109½; upper part in 1519, finished after his death. Picture Gallery, Vatican, Rome
References: Bryant, p. 19–20; School Arts, Nov. 1910, p. 245–50; *Singleton, p. 249–55
Brown carbon, 38 x 28

Alexandre Georges Henri Regnault (1843–71)

References: Eaton, p. 280–82; Muther, v. 1, p. 299–300; Stranahan, p. 321–25

Automedon with the Horses of Achilles. Size 124 x 129½, date 1868. Museum of Fine Arts, Boston
Brown carbon, 35 x 36

Rembrandt van Ryn (1607–69)

References: Eaton, p. 280–82; Muther, v. 1, p. 299–300; Stranahan, p. 321–25 in Art, June 1900; Van Dyke, p. 29–42

Portrait of Artist When about 28 Years of Age. Uffizi Gallery, Florence, Italy
Reference: School Arts, Nov. 1911, p. 235–39
Painting proof on canvas, 32 x 27

Portrait of the Artist When about 32 Years of Age. Size 39 x 31½, date 1640. National Gallery, London
Brown carbon, 37 x 31

The Mill. Collection of P. A. B. Widener, Philadelphia
Reference: *Wilson, p. 175–81
Brown carbon, 32 x 38

Portrait of His Mother. The Hermitage, St Petersburg
Brown carbon, 37 x 30

The Syndics of the Cloth Hall. Ryks Museum, Amsterdam
Reference: Bryant, p. 111; Singleton, p. 282–89
Brown photogravure, 42 x 57
Brown carbon, 28 x 37

Frederic Remington (1861–1909)

Reference: Isham, p. 501

Picture Writing
Sepia bromide, 35 x 47

Émile Renouf (1845–94)

References: Stranahan, p. 456; Wilson, p. 206

A Helping Hand. Size 60 x 98, date 1881. The Corcoran Gallery of Art, Washington
Brown carbon, 25 x 34

Sir Joshua Reynolds (1723–92)

References: Barstow, p. 47–50; Chesneau, p. 20–31; Hurll; Masters in Art, July 1900; Singleton, p. 290–93, 363

The Age of Innocence. Size 30 x 25. National Gallery, London
Reference: School Arts, Nov. 1910, p. 266–68
Brown carbon, 25 x 21

Heads of Angels. Size 29½ x 24½, date 1787. National Gallery, London
Brown carbon, 23 x 20

Lady Crewe. Earl of Crewe Collection, London
A little girl in a black cape and hood with a basket on her arm.
Color print, 26 x 21

Master Crewe. Size 56 x 45. Earl of Crewe Collection, London
A little boy in the costume of Henry VIII
Color print, 26 x 21

Miss Bowles ("Love me, love my dog"). Size 35½ x 27¾, date 1775. The Wallace Collection, London
Brown photogravure, 31 x 26

The Strawberry Girl. Size 29¾ x 24¾. The Wallace Collection, London
Brown photogravure, 30 x 25

Gustav Richter (1823–84)

References: Muther, v. 1, p. 333–34; Wilson, p. 145–46

Queen Louise. Wallraf-Richartz Museum, Cologne, Germany
Dark brown photogravure, 42 x 29

Toby Edward Rosenthal (1848–)

Reference: Isham, p. 377–78

Trial of Constance de Beverley (Scott's *Marmion,* canto II)
Brown carbon, 28 x 41

Dante Gabriel Rossetti (1828–82)

References: Chesneau, p. 227–29; Masters in Art, Dec. 1903; Muther, v. 3, p. 152–76

The Blessed Damozel
Black and white photogravure, 37 x 22

Dante's Dream. Size 84 x 126. Walker Art Gallery, Liverpool, Eng.
Brown photogravure, 28 x 37

Peter Paul Rubens (1577–1640)

References: Barstow, p. 170–76; Cox, p. 96–103; Kugler, p. 280–91; Van Dyke, p. 163–74; Wilson, p. 117–21

Two Sons of the Artist. Liechtenstein Gallery, Vienna
Brown photogravure, 27 x 18

Jacob van Ruysdael (1628?–81)

References: Kugler, p. 470–75; Masters in Art, Feb. 1907; Van Dyke, p. 121–27

A Morass, also called **The Swamp.** The Hermitage Gallery, St Petersburg
Brown carbon, 30 x 38

A Wooded Landscape with Waterfalls, also called **The Torrent.** Ryks Museum, Amsterdam
Brown carbon, 29 x 38
Dark green carbon, 28 x 36

Landscape with Windmill. Size 32 x 39. Ryks Museum, Amsterdam
Reference: *Wilson, p. 14–16
Brown carbon, 35 x 41
Brown carbon, 32 x 38
Brown carbon, 27 x 32
Brown carbon, 21 x 25

John Singleton Sargent (1856–)

References: Caffin, p. 55–67; *Caffin, p. 245–53, 320–23; Cox, p. 255–65; Handbook of Boston Public Library, p. 54–71; Isham, p. 428–38; King, p. 124–44; McSpadden, p. 273–99; Muther, v. 4, p. 304–8; *Wilson, p. 130–33

Frieze of the Prophets: Zephaniah, Joel, Obadiah, and Hosea; Amos, Nahum, Ezekiel and Daniel; Elijah, Moses and Joshua; Jeremiah, Jonah, Isaiah and Habakkuk; Micah, Haggai, Malachi and Zachariah. Mural paintings. Public Library of the City of Boston
A series of 5 gray platinum prints in a black frame, 24 x 104

Oyster Gatherers. Size 30½ x 47½, date 1878. Rhode Island School of Design, Providence, R. I.
Sepia bromide print, 20 x 29

Edward Simmons (1852–)

References: Isham, p. 553, 560; King, p. 149–50

Justice. Mural painting. Criminal Courts Building, New York
Gray bromide print, 56 x 30
Gray bromide print, 46 x 30

Thomas Sully (1783–1872)

References: Addison, p. 23; *Caffin, 88–89; Hartmann, v. 1, p. 32–34; Isham, p. 148–59

The Torn Hat. Size 19 x 14⅝. Museum of Fine Arts, Boston

Brown carbon, 24 x 20

William Ladd Taylor (1854–)

The Children's Hour

Sepia bromide print, 39 x 31

Hiawatha and Minnehaha

Sepia bromide print, 43 x 34
Sepia bromide print, 39 x 31

Abbott H. Thayer (1849–)

References: Addison, p. 1, 46; *Caffin, p. 181–85; Isham, p. 472; School Arts, Oct. 1912, p. 85–88

Caritas. Museum of Fine Arts, Boston

Brown carbon, 37 x 26

Tiziano Vecellio, or Titian (1477–1576)

References: Barstow, p 113–22; Bryant, p. 38, 60–61; Hurll; *Kugler, p. 590–608; Masters in Art, Feb. 1900; *Wilson, p. 100–6

Flora. Uffizi Gallery, Florence, Italy

Brown carbon, 37 x 31

Virgin and Angels. Detail of the Assumption, Academy of Fine Arts, Venice, Italy

Reference: School Arts, Mar. 1910, p. 732–37

Brown carbon, 37 x 32

Constant Troyon (1810–65)

References: Bryant, p. 130; Eaton, p. 177–81; Muther, v. 2, p. 356–57; Potter, p. 352–55; *Van Dyke, p. 143–51; Wilson, p. 22, 27–28

October Wood

Brown carbon, 32 x 43

Oxen Going to Labor. Size about 102 x 157. Louvre, Paris

Brown carbon, 28 x 38

Return to the Farm. Size about 102 x 154. Louvre, Paris

Brown carbon, 27 x 37
Brown carbon, 23 x 31

John Trumbull (1756–1843)

References: *Caffin, p. 49–56; Hartmann, v. 1, p. 31; Isham, p. 98–104; Muther, v. 4, p. 287–88

Signing the Declaration of Independence. Size 20⅛ x 30. School of the Fine Arts, Yale University, New Haven, Conn.

Brown carbon, 29 x 41

Joseph Mallord William Turner (1775–1851)

References: Bryant, p. 166–67; Chesneau, p. 145–59; Masters in Art, Nov. 1902; Muther, v. 2, p. 269–76; *Singleton, p. 306–12 (Ruskin); *Wilson, p. 109–15

The Fighting Téméraire Tugged to Her Last Berth. Size 30½ x 47½. National Gallery, London

Brown carbon, 33 x 42
Brown carbon, 17 x 23

Anthony Van Dyck (1599–1641)

References: Barstow, p. 17–25; Bryant, p. 136; Hurll; Kugler, p. 301–7; Masters in Art, Jan. 1900; Potter, p. 176–77; Van Dyke, p. 177–85; Wilson, p. 122–25

Charles I of England. Size 107½ x 83½, date 1635. Louvre, Paris

Brown carbon, 38 x 30

Three Children of Charles I. Picture Gallery, Dresden, Germany

Brown carbon, 31 x 34

William II of Nassau. The Hermitage, St Petersburg

Brown carbon, 50 x 42
Brown carbon, 34 x 30

After Van Dyck

Baby Stuart. A copy by Canevari (Academy of St Luke, Rome) of a portion of the painting of the Children of Charles I, Turin Gallery, Italy

Brown photogravure, 26 x 22

Elihu Vedder (1836–)

References: *Caffin, p. 171–74; Isham, p. 301–4; McSpadden, p. 143–65

Cumaean Sibyl. Wellesley College, Wellesley, Mass.

Gray platinum print, 20 x 27

Samson

Gray platinum print, 20 x 25

Don Diego Rodriguez de Silva Velasquez (1599–1660)

References: Barstow, p. 32–40; Masters in Art, Mar. 1900; Wilson, p. 97–108

Equestrian Portrait of Don Carlos. Prado Museum, Madrid

Brown carbon, 37 x 32

Don Carlos in Hunting Costume. Prado Museum, Madrid

Brown carbon, 33 x 23

The Forge of Vulcan. Prado Museum, Madrid

Brown carbon, 30 x 37

Alexander Wagner (1838–)

The Chariot Race

Brown carbon, 24 x 32

Lionel Walden (1862–)

Out for a Sail

Brown carbon, 21 x 25

Sir Ernest Albert Waterlow (1850–)

The Nursery

A woman and a little girl are feeding some lambs from a bottle.

Brown carbon, 28 x 38

George Frederick Watts (1817–1904)

References: Masters in Art, Jan. 1905; Monkhouse, p. 5–41; Muther, v. 3, p. 629–44

Sir Galahad. Two paintings, one in Eton College, the other owned by Alexander Henderson, London

Brown carbon, 44 x 27, Eton College
Brown carbon, 34 x 22, Eton College
Brown photogravure, 27 x 18, Eton College
Sepia platinum, 44 x 27, Mr Henderson

James Abbott McNeill Whistler (1834–1903)

References: Caffin, p. 37–51; *Caffin, p. 288–303; Cox, p. 227–54; Isham, p. 328–40; Masters in Art. Dec. 1907; McSpadden, p. 223–71

Portrait of Thomas Carlyle. Collection of the Corporation Art Galleries, Glasgow, Scotland

Color print, green frame, 24½ x 21

The Artist's Mother. Luxembourg Museum, Paris
Reference: School Arts, Sept. 1909, p. 11–15

Brown carbon, 32 x 36
Brown carbon, 22 x 24
Dark brown print with cream mat, 25 x 28

GREEK AND ROMAN SCULPTURE

Bust of Homer. National Museum, Naples
Reference: Tarbell, p. 254

Brown carbon, 33 x 26

Three Fates from East Pediment of the Parthenon. British Museum, London
References: Gardner, p. 281–82; Garesché, p. 101; Singleton, p. 75

Brown carbon, 23 x 42

Venus de Milo. Louvre, Paris
References: Gardner, p. 482–85; Garesché, p. 139; Singleton, p. 185–91; Tarbell, p. 118, 249–51

Black and white carbon, 37 x 31

Victory of Samothrace. Louvre, Paris
References: Gardner, p. 485–87; Garesché, p. 140; Singleton, p. 160–65; Tarbell, p. 247–49

Brown carbon, 41 x 29

Bust of Zeus from Otricoli. Vatican, Rome

References: Gardner, p. 498–99; Garesché, p. 192–93; Singleton (Lübke), p. 49–55; Tarbell, p. 237–38

Brown carbon, 41 x 29

Caesar Augustus. Marble statue found near Prima Porta about 1863. Vatican, Rome

Black and white carbon, 55 x 42

RENAISSANCE AND MODERN SCULPTURE

Henri Michel Antoine Chapu (1833–91)

Reference: Eaton, Handbook of Modern French Sculpture, p. 232–38

Jeanne d'Arc. Luxembourg Museum, Paris

Brown carbon, 24½ x 20

Donatello (1386?–1466)

References: Masters in Art, May 1903; Singleton, p. 236–46

St George. National Museum, Florence, Italy

Gray bromide print, 64 x 46

Daniel Chester French (1850–)

References: Hartmann, v. 2, p. 65–66; International Studio, May 1912, p. 211–14; Taft, p. 310–31

The Alice Freeman Palmer Memorial. Wellesley College, Wellesley, Mass.

Brown carbon, 44 x 30

Alma Mater. Columbia University, New York

Brown carbon, 40 x 32

Michelangelo Buonarroti (1475–1564)

References: Hurll; Masters in Art, April 1901; Singleton, p. 276–99

David. Academy of Fine Arts, Florence, Italy

Brown carbon, 42 x 30
Brown carbon, 26 x 21
Black and white carbon, black frame, 35½ x 25½

Moses. Part of Julius II Monument. Church of San Pietro in Vincoli, Rome

Brown carbon, 38 x 28

Augustus St Gaudens (1848–1907)

References: Cox, p. 266–85; Hartmann, v. 2, p. 42–56; Taft, p. 294–309

Lincoln Statue. Lincoln Park, Chicago, Ill.

Brown carbon, 42 x 29

The Robert G. Shaw Memorial. Erected in 1897. Beacon street opposite the State House, Boston

Sepia bromide print, 47 x 55
Gray bromide print, 46 x 61
Gray bromide print, 42 x 53
Gray bromide print, 40 x 46

Albert Bertel Thorwaldsen (1770–1844)

Reference: Singleton, p. 336–41

Lion of Lucerne. Lucerne, Switzerland

Brown carbon, 32 x 38

Peter Vischer

Reference: Singleton, p. 269–75

King Arthur of England. Bronze statue, 7 feet high. Hofkirche, or Franciscan Church, Innsbruck, Austria

Brown carbon, 54 x 42

NOTED ARCHITECTURAL STRUCTURES AND SCENES

Egypt

The Great Sphinx Showing Paws; Two of the Pyramids in the Background. Near Cairo

Reference: Singleton, p. 1–10

Brown carbon, 30 x 25

Temple of Khons from Southeast: the Portal of Euergetes I, Part of the Large Pylon, Mutilated Sphinxes. Karnak

Brown carbon, 31 x 38

The Island of Philae and the Nile River from the Northeast

Dark green carbon, 31 x 37

Avenue of Palms. Cairo

Brown carbon, 41 x 53
Brown carbon, 32 x 39

Road to the Pyramids. Near Cairo

Brown carbon, 38 x 50

Greece

The Lion Gate. Mycenae

Brown carbon, 42 x 30

View of Acropolis and Temple of Theseus from the Northwest. Athens

Brown carbon, 36 x 52
Black and white carbon, 30 x 42

View of the Acropolis from the Philopappos Hill: Propylea, Erechtheum, Parthenon and Lykabettos (hill); Nearer the Foreground, the Odeion of Herodes Atticus; Portion of Modern City

Brown carbon, 42 x 53

Caryatid Porch. Erechtheum, Athens

Brown carbon, 27 x 34

The Theseum from the Southwest. Athens

Brown carbon, 28 x 40

The Theseum from the Northwest; Part of the Acropolis. Athens

Brown photogravure, 31 x 36

Columns of the Ancient Temple; Acro Corinth. Corinth

Green carbon, 32 x 38

Italy

Milan Cathedral

Brown carbon, 31 x 42

Temple of Neptune, or Great Temple, from the Southeast. Paestum

Brown carbon, 27 x 40

Cloisters of a Carthusian Monastery. About five miles north of Pavia

Dark green carbon, 32 x 37

Baptistery Cathedral and Leaning Tower. Pisa

Black and white carbon, 37 x 50
Brown carbon, 37 x 50

Arch of Constantine. Rome

Brown carbon, 30 x 38

The Castle of St Angelo, River Tiber in Foreground, St Peters in the Distance. Rome

Brown carbon, 29 x 42
Black and white carbon, 37 x 50

The Colosseum. Rome

Black and white carbon, 31 x 42
Brown carbon, 27 x 41. This print shows also the Meta Sudans and end of the Arch of Constantine

The Roman Forum. Rome

Black and white carbon, 34 x 99
Brown carbon, 34 x 55

The Pantheon. Rome

Brown carbon, 29 x 39

Cloisters of St Paul's beyond the Walls. Rome

Brown carbon, 22 x 28

Interior of St Paul's beyond the Walls. Rome

Brown carbon, 29 x 41

The Vatican Library. Rome

Brown carbon, 42 x 52
Brown carbon, 37 x 50

Grand Canal, Venice: Santa Maria della Salute (on right); a Palace (in Gothic style) and other Venetian Houses (on left)

Green carbon, 41 x 52
Green carbon, 31 x 43
Brown carbon, 37 x 50

Palestine

Mosque of Omar and Temple Area from Antonia Tower, Looking Southwest. Jerusalem

Great Britain

Abbotsford, Home of Sir Walter Scott, the Tweed in the Foreground. Near Melrose, Scotland

Brown carbon, 28 x 36

Canterbury Cathedral from Northwest: Upper Part of the West Towers, the Bell Harry Tower, West Transept, Chapter House

Brown carbon, 31 x 42

General View of Ruins of Kenilworth Castle from the East

Brown carbon, 29 x 42

Choir of Lincoln Cathedral: Choir Stalls, Screen and Organ, Part of the Triforium and the Clearstory

Brown carbon, 28 x 35

The Tower of London from Tower Hill: White Tower, Waterloo Barracks, St Peters Church, Walls and Gates

Brown carbon, 37 x 51

Westminster Abbey from the Northwest. London

Brown carbon, 23 x 29

Salisbury Cathedral from Northwest

Brown carbon, 21 x 27

Stoke Poges Church and Churchyard, Scene of Gray's *Elegy Written in a Country Churchyard*

Brown carbon, 23 x 29

Anne Hathaway's Cottage; Panorama of Stratford-on-Avon; the Shakspere House

Three brown carbons in one frame, 23 x 80

Panorama of Stratford-on-Avon from Memorial Bridge, River Avon in Foreground

Brown carbon, 29 x 39

The Shakspere House. Henley Street, Stratford-on-Avon

Brown carbon, 28 x 41

Anne Hathaway's Cottage. Shottery near Stratford-on-Avon

Brown carbon, 29 x 40

Windsor Castle

Brown carbon, 32 x 51

France

Amiens Cathedral, West Façade

Brown carbon, 53 x 41

Arc de Triomphe d'Étoile. Paris

Brown carbon, 41 x 53

Notre Dame Cathedral from the Southwest. Paris

Brown carbon, 42 x 54

Portugal

Cloisters of the Hieronymite Convent. Belem, near Lisbon

Brown carbon, 42 x 53

Spain

Belfry of the Mosque of Cordova

Black and white carbon, 52 x 39

Court of Lions, Alhambra. Granada

Black and white carbon, 41 x 54

Toledo Cathedral

Brown carbon, 55 x 42

United States

Concord Bridge with Minute Man Statue in Distance. Mass.
Brown carbon, 29 x 35

Mount Vernon
Brown carbon, 28 x 38

The Capitol, West Front and North End. Washington
Brown carbon, 28 x 41

See also titles listed under Natural Scenery, page 46

PORTRAITS

Unless otherwise stated the picture shows only the head and shoulders in each case.

Alexander Graham Bell (1847–). From negative (1904) from life by Pach Bros. New York
Sepia bromide print, 28 x 24

John Burroughs (1837–). From negative (1904) from life by Pach Bros. New York
Sepia bromide print, 29 x 24

Thomas Carlyle (1795–1881). See painting by Whistler, page 40

Charles Robert Darwin (1809–82), Standing Figure to the Knees. From painting by John Collier. National Portrait Gallery, London
Sepia bromide print, 29 x 24

Thomas Alva Edison (1847–). From negative (1906) from life by Pach Bros. New York
Sepia bromide print, 30 x 25

Michael Faraday (1791–1867), Half-length, Seated Figure. From painting (1842) by Thomas Phillips. National Portrait Gallery, London
Sepia bromide print, 30 x 24

Baron Friedrich Heinrich Alexander von Humboldt (1769–1859). From painting (1852) by Moses Wight. Museum of Fine Arts, Boston
Sepia bromide print, 30 x 25

Abraham Lincoln (1809–65). After daguerreotype from life, about 1860.
Black and white photogravure, black frame, 27 x 24
Black and white photogravure, gray frame, 27 x 24

See also Statue of Lincoln by St Gaudens, page 41

Henry Wadsworth Longfellow (1807–82)
Brown carbon, 26 x 22

Napoleon Bonaparte (1769–1821). See painting by David

William Marconi (1874–). From negative (1908) from life by Pach Bros. New York
Sepia bromide print, 28 x 24

John Marshall (1755–1835), Half-length, Seated Figure. From painting by Henry Inman, owned by the Law Association of Philadelphia
Black and white photogravure, 23½ x 20

Sir Walter Scott (1771–1832)

Brown carbon, 26 x 22

William Shakspere (1564–1616)

Brown carbon, 26 x 21

Herbert Spencer (1820–1903), Seated Figure to the Knees. From painting (1872) by John Bagnold Burgess. National Portrait Gallery, London

Sepia bromide print, 29 x 25

Alfred Tennyson, First Baron Tennyson (1809–92)

Brown carbon, 26 x 22

George Washington (1732–99). From the painting (1795) known as the Gibbs-Channing-Avery Portrait, by Gilbert Stuart (1755–1828). Metropolitan Museum of Art, New York

Reference: Addison, p. 11–17

Brown carbon, 37 x 32 (this print is practically the same size as the painting, 29 x 24 inches)

NATURAL SCENERY

Mt Assiniboine ("The Matterhorn of the Rockies"). Canada

Blue carbon in black frame, 37 x 31

Panorama Northeast from Mt Defiance Showing Lake Champlain and the Position of Fort Ticonderoga and of Fort Independence. N. Y.

Sepia bromide print, 49 x 69

Castle of Chillon and Dent Du Midi. Lake Geneva, Switzerland

Brown carbon, 32 x 38

The Hudson River North from West Point: Crow's Nest, Breakneck Mountain, Bull Hill (Mt Taurus) and part of Constitution Island

Sepia bromide print, 48 x 69

The Jungfrau from Interlaken. Switzerland

Brown carbon, 31 x 38

The Matterhorn. Switzerland

Black and white carbon, 53 x 41

The Heart of Selkirks. Canada

Aristo-platino print (gray), 22 x 80

Teton Range. Idaho

Hand colored print in brown frame, 22 x 53
Aristo-platino print (gray), 22 x 61

Yellowstone Falls from Red Point. Wyoming

Green carbon, 47 x 37
Green carbon, 38 x 32
Gray bromide print, 48 x 38

Cleopatra's Terrace. Yellowstone Park

Sepia bromide print, 47 x 67

Yosemite Valley from Inspiration Point Showing El Capitan and Cathedral Rocks. California

Hand-colored print in dark green frame, 27 x 53

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